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Backgrounds and effects have been carefully studied, as can be seen in the Morgan collection, in the paneled walls of its French and English rooms, while similar appropriate effects are obtained in the Wing of Decorative Arts.

An immense amount of labor has been expended in cataloguing, and incident to it a glossary of terms used in describing works of art is being made which will be of great value to students. The educational work of the Museum, aside from its photographs, lectures, and library, is broad, the teachers of the public schools have co-operated, classes visit the Museum for instruction along the lines of history and art they are taking up in their class work, and the lantern slides and photographs reach those who cannot visit the Museum. An increased equipment of 1,125 lantern slides and 50,565 photographs gives an idea of the extent of these. In the two class rooms in the new wing students can study at close range objects brought to them from other parts of the Museum.

"To disseminate a knowledge of art and stimulate further interest and study in it," the Museum authorities say, "is its primary function. The friendliness and interest displayed on the part of the community show that the significance of these activities is understood," they say further, "but gratitude should be accompanied by support. Only as the public realizes its obligations in this practical way can the Museum continue to progress and perform its functions to the community."

DEPARTMENT OF CLASSICAL ART ACCESSIONS OF 1913

BRONZES

THE bronzes acquired last year range in date from the sixth century B. C. to the second century A. D. and comprise statuettes, busts, and a number of utensils. Both from an artistic and from an archaeological point of view they form valuable additions to the department.

First must be mentioned a charming statuette of Eros represented as a little boy

asleep on a rock (fig. 2). He is lying on his right side, resting his head on his right arm and with the left arm hanging loosely across his body. The rock is on an inclined plane, and is mostly covered by a large piece of drapery which is twisted together at the upper end to serve as a pillow. The complete relaxation of the child is wonderfully portrayed, and the modeling is both careful and spirited, belonging probably still to the Hellenistic period. Moreover, the unusually large size of the statuette (the length is $8\frac{1}{4}$ inches [21 cm.], the height $4\frac{3}{8}$ inches [10.7 cm.]) gives it additional importance. The conception of a sleeping Eros was originated in the Hellenistic epoch, and is characteristic of the more personal conception prevalent during late Greek and Roman times. It was a favorite device for tombstones, for which a standing Eros leaning wearily on a torch was also popular; but its use was not limited to this purpose.

Another piece illustrating the fondness for genre scenes in later classical art is a small statuette of a little girl holding a puppy (height $2\frac{3}{8}$ inches [6 cm.]; fig. 1). The girl is sitting clasping the puppy under one arm, and stretching out the other as if reaching for something. The little face is lifted eagerly in the same direction as the outstretched hand. She wears a tunic girt at the waist and has long hair tied together at the nape of the neck. The artist has treated his simple subject with great sympathetic understanding. Both the little girl and the dog are rendered with remarkable truth to nature, and there is a delightful spontaneity in the postures of both figures. The execution is good, but the hardness with which some of the drapery is rendered shows that it was probably executed in the Roman period.

A statuette of a girl walking is an interesting example of archaic Etruscan work. She is advancing with her left leg put forward, and both arms held away from the body. She wears shoes and a closely clinging chiton, the folds of which are roughly indicated by incised lines. Her hair is short and straight. The rendering of the features is primitive and the lines of the chiton show little understanding of the fall



FIG. 1. LITTLE GIRL HOLDING A PUPPY
ROMAN



FIG. 2. EROS SLEEPING. LATE GREEK

of drapery. Nevertheless, the figure, crude as it is, is full of animation, and indicates the sincere effort of the artist to express his idea.

In later Greek art the representation of city divinities became very popular. To create a statue embodying the chief characteristics of a city evidently appealed to the analytical mind of the period. The best known of these statues to us now is one

ence; and in the British Museum in London. To this list must now be added a statuette in our Museum (fig. 4). As in the other monuments, Antiocheia is represented as a woman seated on a rock. Her right arm is held forward, the left stretched out behind and supported on the edge of the rock. She wears a mural crown, and a chiton and himation, of which the latter is pulled up behind to cover part

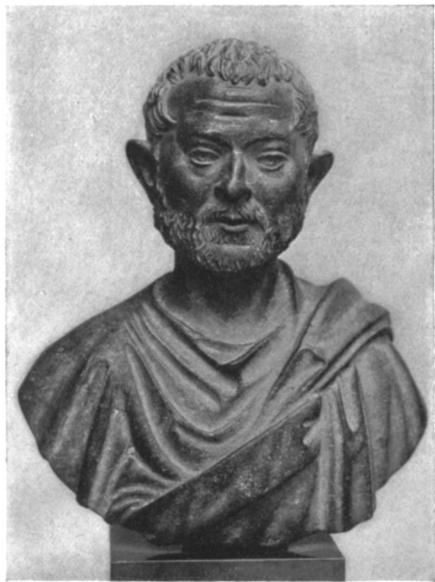


FIG. 3. ROMAN PORTRAIT BUST
II CENTURY A. D.



FIG. 4. ANTIOCHEIA
ROMAN COPY OF A GREEK WORK

made by Eutychides, a pupil of Lysippos, for the city of Antioch, founded in 300 B. C. By a fortunate combination of literary and archaeological evidence it has been possible to identify several copies of this statue. At least, the description given by Pausanias of this group and the representations of it on coins of Antioch coincide so closely with some extant statues and statuettes that they must all go back to a common original. The most important of these replicas is the famous marble group in the Vatican. There are also several bronze and silver statuettes of this type in the collection de Clercq in Paris; in the Bibliothèque Nationale in Paris; in the Museo Archeologico in Flor-

ence; and in the British Museum in London. To this list must now be added a statuette in our Museum (fig. 4). As in the other monuments, Antiocheia is represented as a woman seated on a rock. Her right arm is held forward, the left stretched out behind and supported on the edge of the rock. She wears a mural crown, and a chiton and himation, of which the latter is pulled up behind to cover part of her hair; on her feet are sandals. In her right hand she holds a longish object, which from the analogy of similar figures may be identified as a bunch of wheat. The conception is both dignified and graceful, and admirably personifies what we know of the powerful and luxurious city of Antioch. The various monuments vary in slight details from each other; but in essentials they are the same. The figure of Orontes, which occurs on the Vatican statue and on some of the statuettes as a youth at Antiocheia's feet, impersonating the river along whose banks the city was situated, is not present in our example; but as he is also absent on some of the coin-representations, the identification with

Antiocheia does not depend on this detail.

A remarkable example of Roman portraiture is a bust of a bearded man wearing a tunic and toga (fig. 3). It is half life-size (height $8\frac{3}{4}$ inches [22.2 cm.]), of careful work-

is not engaging, the artist has so well succeeded in conveying the character of his sitter, that as a portrait-study the head has become a work of art. From the shape of the bust, which includes the shoulders and part of the upper arm, we

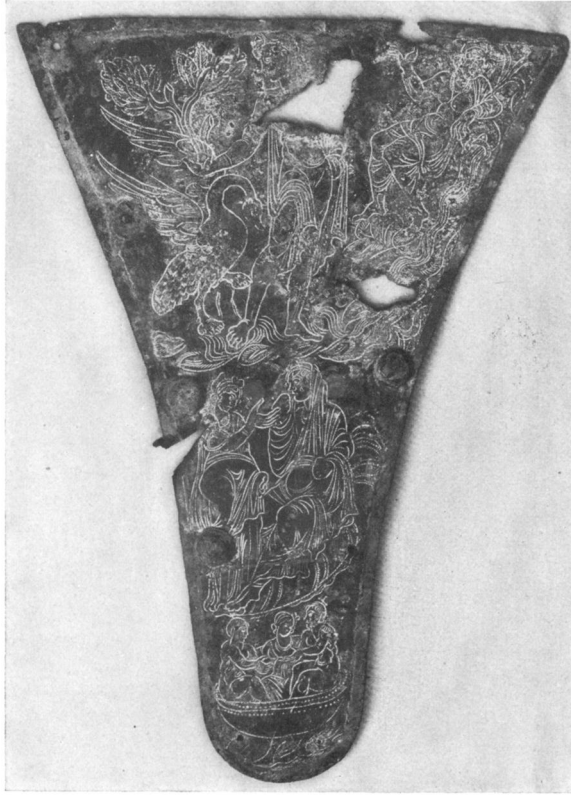


FIG. 5. HORSE'S NOSE-PIECE (?)
SUBJECT UNCERTAIN

manship, and in an exceptionally good state of preservation. The man represented is of about middle age, and has a large crooked nose, small eyes, prominent cheek-bones, and protruding ears. The forehead is deeply furrowed. It is the face of a man neither highly intellectual nor of very distinguished bearing. There is a certain sensitiveness about the mobile mouth, but it is a sensitiveness indicative of a nervous temperament rather than of fine sensibilities. However, though the personality

may place it in the Trajanic or early Hadrianic period, that is, in the early part of the second century A. D.

A statuette of a priest represents him in the act of sacrificing, holding a box of incense in his left hand; his right hand is missing, but probably grasped a patera or piece of incense. He wears a tunic and a toga, which is drawn up over his head behind; also high shoes and in his hair a laurel wreath. Statuettes of this type representing men sacrificing have been found in

considerable numbers on Roman sites. They can be identified as Roman priests from their resemblance to figures of priests on Roman reliefs, such as those on the Ara Pacis of Augustus.

Two fragments, one the left arm of a large statuette of Athena, partly covered with the aegis, and one the right side of a bearded portrait-head, belong likewise to the Roman period.

Among the utensils must be mentioned first a handle from the lid of an Etruscan cista in the form of two youths carrying

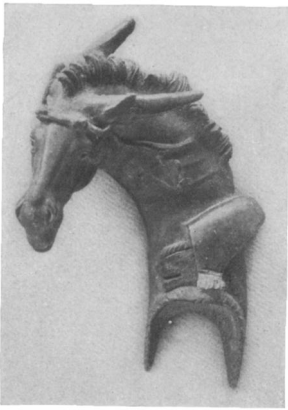


FIG. 6. ORNAMENT OF A
COUCH, LATE GREEK

the dead body of a third. All three are nude and have short, straight hair. The dead youth has a wound in his right side. The motive was not an uncommon one and was used with many variations. Our example is of better execution than the average, the figures are well modeled throughout, and the stiff joints and lifeless face of the dead youth show a close observation of nature. The work is probably of the third century B. C., which is the period to which most Etruscan cistae belong.

Of sculptural interest are likewise two ornaments from a couch, each in the form of a mule's head (fig. 6). The neck of each is in relief, while the head is modeled in the round. Encircling the head is an ivy wreath, and on the neck is a caparison ornamented with the skin of an animal.

The eyes are inlaid with silver; the irises were inserted separately and are missing. Ornaments of this type have been found in considerable numbers. They were used to decorate the upper front corners of the curved rests placed on couches of late Greek and early imperial type. Our examples are beautifully worked and probably belong still to the Hellenistic period.

A plaque of roughly triangular shape, which perhaps served as a horse's nose-piece, is decorated with incised designs (fig. 5). The composition is arranged in three tiers, each of which contains a separate scene. The designs, though particularized by so many details, do not seem to refer to any known legend. The woman by the overturned jar in the upper right-hand corner may be a fountain nymph, and the swan approaching the woman on the top tier recalls the story of Leda; but this does not help the interpretation of the whole. The style is Etruscan, of about the third century B. C., and bears a strong resemblance to the compositions on Etruscan cistae of that period. With picturesque grouping and graceful postures are combined a lack of finish in details and many mistakes in drawing, such as the exaggerated size of some of the hands and feet. The manner in which the rivet holes round the edge (for the fastening of a leather lining?) interfere with the design is also paralleled by the attachments of the rings on the cistae. The possibility suggests itself that, as is the case on so many cistae, the designs do not refer to any particular story, but simply represent a number of personages in various attitudes. However, the introduction of so many specific details makes this explanation unsatisfactory.

A horse's muzzle illustrates an interesting practice among the ancients. We learn from Xenophon and other writers that a muzzle was put on horses when they were led to drink, to pasture, or to be groomed, never when ridden or driven. Such muzzles are depicted on vase-paintings, and a number of actual examples have survived. The latter are of bronze, while those represented on the vases were evidently made either of leather

or some other flexible substance, the explanation probably being that bronze specimens were not in common usage. Our example is formed by an open framework consisting of two side-pieces with a semicircular band at the top, and a curved band below to fit under the horse's chin. The side-pieces end above in swans' heads, to which rings were originally attached for fastening the muzzle over the head. This type of muzzle, which altogether dispenses with the cage proper, is the simplest form found; it acted simply by the pressure exerted on the nostrils.

A pair of cymbals, each inscribed with the name of the owner *Καλλισθενείας*, *Καλλισθενείαρ*, "of Kallistheneia," belong to the fifth or fourth century B. C. The name Kallistheneia is not otherwise known. The substitution of P for final Σ is a characteristic of the Elean dialect and points to Elis as the provenance of these cymbals. Cymbals were favorite instruments with the Greeks and Romans, especially in religious ceremonies of an ecstatic character, such as were practised in the worship of Demeter, Dionysos, and Kybele. They were, however, used also without any religious significance, especially in Roman times.

An object of unusual interest is a kottabos or implement used in the Greek game called kottabos. It consists of a shaft resting on a base and surmounted by

a small statuette of a boy balancing a disk; a second disk is inserted less than half way up the shaft. The game of kottabos was in vogue among the Greeks from the beginning of the sixth to the beginning of the third century B. C. The object of the special form of game in which an implement of this type was employed was to throw a small quantity of wine from a cup at the upper disk, dislodge it, and make it fall "with a resounding noise" on the larger disk below. The cup was held by inserting the first finger into one of the handles. The game appears to have been played either reclining on a couch, generally at the end of a meal, or standing on the ground. Our information regarding this game is drawn from the frequent allusions to it by ancient authors, the representations of it on vase-paintings, and the actual specimens of kottaboi found. Our example, to judge from the style of the statuette perched at the top, is of the fifth century B. C.

Finally, there are four vases, of beautiful workmanship, all dating from about 500 B. C. They consist of a beaked, high-shouldered jug, a beaked jug with body of angular outline, a charming oinochoë with trefoil lip, and a cylindrical jar with high handle (fig. 7). Three are covered with a beautiful, smooth patina of turquoise blue color.

G. M. A. R.



FIG. 7. GREEK JAR
ABOUT 500 B. C.